

NCC TENDER FILE NO.: **NG237**

REQUEST FOR PREQUALIFICATION OF:

Artistic Teams

Project :

**Artistic Team for the Design and
Production of the 2015-2019
Sound and Light Show on
Parliament Hill**

Date of issue: August 20, 2013

**Solicitation closes: September 30, 2013 at
3:00 p.m. Ottawa time**

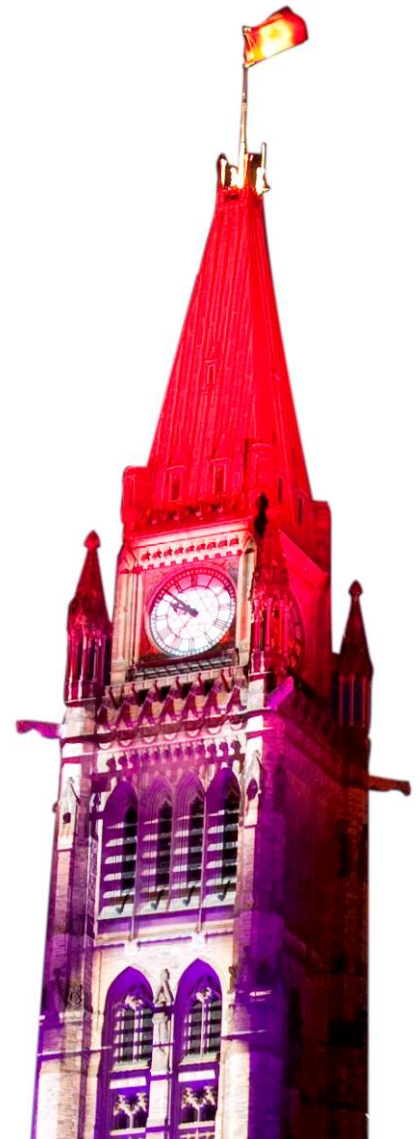


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1.0 INTRODUCTION

The National Capital Commission (NCC) is seeking the services of an Artistic Team for the design and production of a new Sound and Light Show on Parliament Hill. This show will run nightly each summer from 2015 to 2019. Interested teams are invited to submit Proposals demonstrating their understanding of the project, qualifications and experience as part of the first phase of a two-phase competition.

The winning team will demonstrate the ability to produce a creative, emotionally inspiring show AND to plan it technically, taking advantage of the challenges and opportunities presented by the Parliament Hill site. Content and technical expertise are both essential.

NOTE: Following the adoption of the *Economic Action Plan 2013 Act, No.1, (Bill C-60)*, S.C., 2013, c.33, (the "*Act*") implementing the 2013 Federal Budget, the National Capital Commission's event and activity mandate will be transferred to the Department of Canadian Heritage. As provided for under section 219 of the Act, and to the extent that they relate to the activity and event mandate, the NCC's assets will be transferred to and the NCC's obligations will be assumed by Her Majesty in right of Canada, as represented by the Minister of Canadian Heritage, effective September 30, 2013. The contract resulting from this RFP/ITT falls within the framework of the services that are being transferred to Canadian Heritage"

Enquiries regarding this tender must be submitted in writing as early as possible within the solicitation period to the Senior Contract Officer, Nicole Galipeau by email at nicole.galipeau@ncc-ccn.ca or by facsimile at 613-239-5007, and the telephone number is 613-239-5678 ext. 5191,. Except for the approval of alternative materials as described in the General Instructions to Bidders, enquiries should be received no later than seven (7) calendar days prior to the date set for solicitation closing to allow sufficient time to provide a response. Enquiries received after that time may result in an answer not being provided. To ensure consistency and quality of the information provided to Bidders, the Senior Contract Officer shall examine the content of the enquiry and shall decide whether or not to issue an amendment. All enquiries and other communications related to this tender sent throughout the solicitation period are to be directed **ONLY** to the Senior Contract Officer named above. Non-compliance with this requirement during the solicitation period can, for that reason alone, result in disqualification of a tender.

1.1 Competition Overview

This is an open call to Artistic Teams experienced in the design and production of large-scale multimedia events.

Only one proposal can be submitted by a lead team.

Phase 2 of the competition will be managed by the Department of Canadian Heritage (PCH).

The total estimated budget for carrying out the scope of work described in these Terms of Reference (TOR) is \$895,000.00 (taxes NOT included). The exact budget amount will be confirmed at Phase 2 of the competition.

The new show will launch in July 2015.

All monetary amounts outlined in this document are in Canadian funds (CAN).

1.2 Definitions

In this TOR, the following words, when the initial letter is in upper case, have the following meanings:

- **"National Capital Commission"** and **"NCC"** mean the National Capital Commission or its authorized representatives.
- **"Department of Canadian Heritage"** and **"PCH"** mean the Department of Canadian Heritage or its authorized representatives.
- **"Proponent"** means an individual, a corporation, a partnership or any combination of the foregoing, assembled for a common purpose, which submits a Proposal for evaluation in response to this TOR.
- **"Proposal"** means all the information in any format or medium including (but not limited to) documents, files, photographs, CD ROMS, DVDs, or any digital storage medium which, together, is presented for evaluation and fully describes the Proponent's qualifications, experience, concept and budget proposal to design and produce the new Parliament Hill Sound and Light Show.
- **"Artistic Team"** means the company, individuals or combination of the two who are retained and will enter into a contractual obligation for the design and production of

the new Parliament Hill Sound and Light Show.

- **“Historical Advisor”** means the company, individuals or combination of the two who are contracted directly by the NCC to provide consultation and direction on the show’s historical content. For a description of the Historical Advisor’s scope of work, see section 5.4.

2.0 PROJECT BACKGROUND

2.1 The National Capital Commission

The National Capital Commission is a crown corporation of the federal government. Our mission is to ensure that Canada’s Capital Region is a source of national pride and significance.

The corporation is responsible for planning, as well as taking part in the development, conservation and improvement of Canada’s Capital. It is also responsible for organizing, sponsoring and promoting public activities and events that reflect our remarkable and diverse country. To this regard, the NCC offers programs such as the Sound and Light Show on Parliament Hill, Canada Day festivities and Winterlude. The NCC interprets sites such as Parliament Hill, Confederation Boulevard and the Mackenzie King Estate in Gatineau Park.

Although the NCC’s actions are limited to the Capital Region, its mission nonetheless has a **national** scope: its primary objective is to continue to shape a vibrant Capital that inspires Canadians with pride and fosters unity in this large, diverse and ever-evolving country.

Please refer to our corporate website for further details:

www.canadacapital.gc.ca.



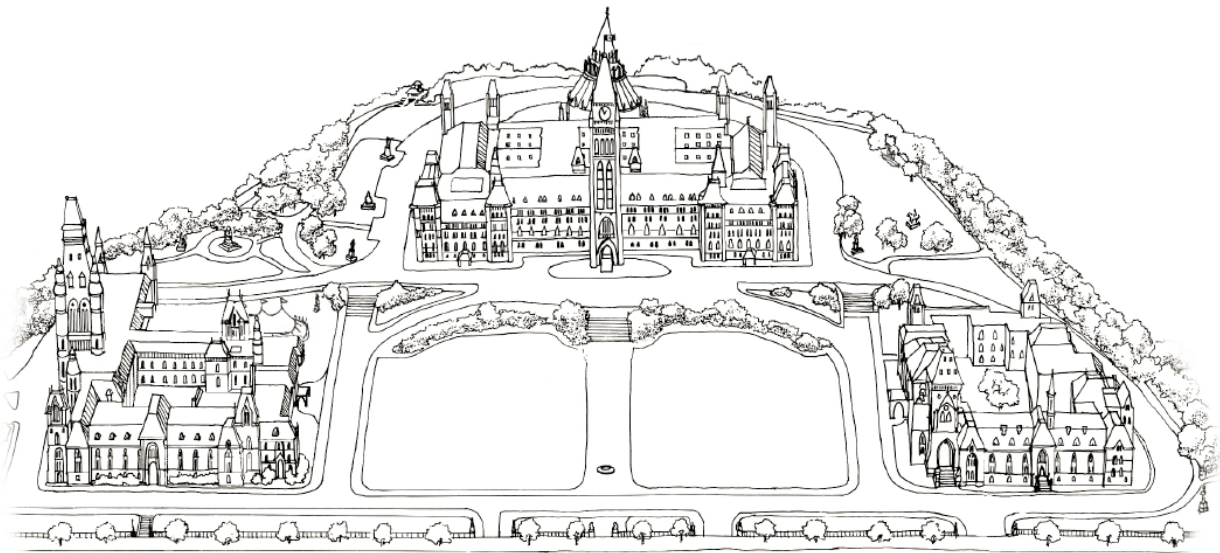
Canada Day on Parliament Hill.

As noted in the introduction to these Terms of Reference (section 1.0 above), in the Fall of 2013, the public programming division at the National Capital Commission will be transferred to the Department of Canadian Heritage. For clarity, these Terms of

Reference continues to refer to the NCC for all future steps of the 2015-19 Sound and Light Show on Parliament Hill project.

2.2 The Sound and Light Show on Parliament Hill

Parliament Hill is more than a workplace for Parliamentarians and their staff – it is a national symbol. As a site of architectural beauty, historical significance and federal decision making, the Hill belongs not only to those that work there but also to all Canadians. Each year, it attracts over one and a half million domestic and international visitors. Approximately 80 per cent of visitors during the summer months are Canadian, many with an interest in the site for its heritage significance, its beauty and its capacity to tell the story of Canada. Visitors’ experiences on the Hill help shape their perceptions of the federal government, of the Capital and of Canada itself. This makes Parliament Hill one of the most important sites in the country for heritage interpretation and the communication of messages through public programs.



Drawing of Parliament Hill showing (clockwise) West Block, Centre Block and East Block.

Evening sound and light shows on Parliament Hill date back to 1967’s Centennial celebrations in Canada. In that year, the Capital’s first sound and light experience was broadcasted onto the back of the Parliament buildings and viewed from an outdoor theatre at Nepean Point. The NCC launched its Sound and Light Show on Parliament Hill program in 1984 (which is shown on the front of the Centre Block). The first edition of the program ran until 1993 and its main theme was Parliament Hill and the selection of the Ottawa-Hull region as Canada’s capital. By the end of its run, this show was in strong need of renewal and the NCC has since been updating its sound and light program about every five years. Four (4) other versions of the show have followed:

- i. *Reflections of Canada, A Symphony of Sound and Light* (1994-1999). This version featured a soundtrack recorded by the Vancouver Symphony Orchestra.
- ii. *Wind Odyssey* (2000-2004). In this production, the four winds acted as storytellers and narration featured the voices of notable Canadian actors such as Tom Jackson.
- iii. *Canada, the Spirit of a Country* (2005-2009). This show presented Canada as a nation whose geography and innovative spirit has led us to constantly work at the bridging of communications. It highlighted special contributions in technology, art and culture.
- iv. *Mosaika: Canada Through the Eyes of Its People* (2010-2014). In this latest version of the program, Canadians from every province and territory tell the story of the country's land and landscapes, historical and social achievements, and values.

Mosaika was a significant technical step forward for the National Capital Commission. For the very first time, the entire front façade of Parliament Hill's Centre Block was covered by nine (9) video projectors, transforming it into a virtual "screen" 470 feet wide and over six (6) stories tall. *Mosaika* is the most critically acclaimed of all of the NCC's sound and light programs, having earned, at the time of writing, 13 national and international recognitions, including:

- An Ontario Tourism Award for Tourism Innovator of the Year (2011);
- Boomerang Award for Interactive Technology (2010);
- Canadian e-Tourism Award for Best Innovative Use of Technology / Media (2010)
- Ottawa Tourism Award for Innovation of the Year (2011);
- A National Association for Interpretation 1st Place Media Award, Long Video Category (2011);
- An Interpretation Canada Award of Excellence, Gold (1st prize), non-personalized interpretation category (2012);
- Two (2) Festivals and Events Ontario (FEO) Awards for Best Promotional Campaign and for Best Poster (2011);
- Five (5) IFEA / Haas & Wilkerson Pinnacle Awards including a Gold Award for Best Promotional Poster (2011), a Silver Award for Best Event Photograph (2011) and three Bronze Awards for Best Event Video (2011), Best Event Website (2011), and Best Promotional Poster (2012).

Mosaika has also been named to the top 100 festivals and events in Ontario by FEO (2012 and 2013).

The success of *Mosaika* is underlined by a 2012 visitor survey that concluded:

- 95% of spectators are either extremely or very satisfied with the production;
- 99% of spectators agreed that they would recommend the show to others;

- 90% of spectators agreed that they would watch *Mosaika* again;
- 86% of Canadian spectators agreed that the show increased their sense of pride in being Canadian.

The current 35-minute bilingual Sound and Light Show takes place between the first week of July and Labour Day in September. It is presented once nightly, with show-times at 10 p.m. in July, 9:30 p.m. in August, and 9:00 p.m. in September. Admission is free. Due to site operating constraints, the majority of lighting, audio and projection equipment used in the show is mobile – set up each evening by a small technical team of six (6) people and struck each night upon the conclusion of the show.



The Centre Block of Parliament Hill

By the end of 2014, it is expected that more than 1.2 million people will have attended the present edition of the Sound and Light Show. Average nightly attendance is between 4,500 and 5,000 spectators.

While *Mosaika* has been very successful, there is the need to upgrade equipment, address major life cycle management needs, revise the content presented, and create special content components that will be presented in 2016 and in 2017 (see section 4.2). To help push the sound and light medium even further, the NCC aims to have a show that is state-of-the-art and technologically impressive **with equally remarkable artistic qualities. Fundamental to the new production will be a storyline that is compelling and inspiring, a filmic approach, stirring musical composition and audio track, and animated visuals and visual effects of the highest quality.**

2.3 Sound and Light Program Demographics

In 2012, the NCC conducted an intercept survey with 600 spectators to the Sound and Light Show. Important demographic findings include:

Origin:

- 36% residents of the National Capital Region (NCR);
 - 41% residents of Canada from outside of the NCR;
 - 6% from the United States;
 - 17% from another country.
- } Visitors to the NCR: 64%

Of the Canadians from outside of the National Capital Region, 8% were from the Province of Quebec and 23% from Ontario. Toronto and Montreal are important markets due to their proximity to the Capital Region.

Language (first language learnt and still spoken):

- 57% English;
- 17% French;
- 3% both English and French;
- 23% Other.

Age and Gender:

The gender of Sound and Light Show program spectators is evenly split between male and female. The average age of spectators is 39 while a significant proportion of spectators are younger, between 16 to 34 years of age:

- 44% of spectators are between 16 and 34;
- 36% are between 35 and 54;
- 18% are 55+.

The complete NCC research report will be shared with the winning Proponent upon award of Contract.

3.0 PROJECT GOAL AND OBJECTIVES

3.1 Goal

The goal of the 2015-19 Sound and Light Show is **to combine spectacular content, a compelling storyline and state-of-the-art technology in a new sound and light show that will celebrate our shared heritage through key figures, events and achievements in Canadian history. It will inspire pride in Canada and in being Canadian.**

3.2 Objectives

A total of nine objectives have been identified for this project, including:

1. To create a sound and light show that presents and celebrates key figures, events and achievements in Canadian history, allowing spectators to better understand who Canadians are and what Canada means.
2. To raise the public and critical profile of the Parliament Hill Sound and Light Show to the level of a signature national attraction.

3. To create an outstanding, multimedia production, with a storyline, content and special effects that are as impressive as the technology used to convey it.
4. To update the technical capabilities of the production, including leading-edge equipment systems and infrastructure, so that content and special effects can be vibrant, rich and awe-inspiring.
5. To increase spectator attendance.
6. To instil a strong sense of pride in Canada and in being Canadian.
7. To create an operations plan that is environmentally responsive.
8. To create a technical approach that reduces nightly labour requirements for setting up, operating and tearing down the show.
9. To secure sponsorship funding. (Note: This is a responsibility of the NCC.)

4.0 CONTENT AND TECHNOLOGY

4.1 Content

The 2015-19 edition of the Sound and Light Show will present the story of our nation through key figures, events and achievements in Canadian history. It will be emotionally compelling, inspirational and instil a strong sense of pride in Canada and in being Canadian.

Over the past decade, advances in technology and production techniques have enabled sound and light shows to feature incredible new visual and experiential effects (vibrant colours, projection mapping, 3D effects, spatial warping, etc.). It has also made these productions more affordable and numerous large-scale multimedia shows have been launched around the world.

With its 2015-19 production, the NCC will create a leading-edge, technologically advanced show able to push the sound and light medium to new places. We will be an innovator in the field by bringing the content and storytelling capacity of these shows up to the level of the amazing technology that is used to convey it. The foundation of the 2015-19 production must be a strong and compelling narrative(s) or storyline(s). This narrative(s) will be expressed in a filmic and cinematic language created to reach spectators on an emotional level. It will be supported by a stirring musical and audio track and animated visuals and visual effects of the highest quality.

A Conceptual Orientation for the 2015-19 show has been created to provide more detail on the content of the new production. The Conceptual Orientation will be presented to, and shared with, Phase 2 finalists who are invited to produce a creative concept and technical approach for the show (see Section 8.0).

4.2 Content Additions for 2016 and 2017

Included in the scope of work of the Artistic Team is the creation of two content capsules that will be rolled into the show in 2016 and 2017. The purpose of these capsules are to celebrate anniversary events in each of these years, as well as to help keep the show fresh, with new content introduced after the show's initial launch in 2015.

2016 Content Capsule – A short addition of 30 seconds to one (1) minute that will highlight a milestone anniversary of 2016 (for example, the Union of the Two Canadas and the partnership of Robert Baldwin and Sir Louis-Hippolyte Lafontaine).

2017 Content Capsule – A five (5) to eight (8) minute segment that will be introduced into the show for the 2017 season. This addition will highlight and celebrate the 150th anniversary of Canada.

The precise content of these segments, as well as where it will be placed into the show, will be determined in collaboration with the NCC.

4.3 Technology

The equipment used in the 2015-19 edition of the Sound and Light Show will be made up of items already in the NCC's technical inventory as well as new investments. The envelop for new investments (equipment, infrastructure and lifecycle management) is estimated at \$3,035,000.00 (taxes NOT included). Technically, the new show must be leading-edge and capable of delivering a high-impact presentation made up of vibrant and emotionally stirring content as well as awe-inspiring special effects.

A Technical Orientation for the 2015-19 show has been created to detail equipment carry-over and other requirements for 2015-19 edition of the program. It also includes information on required lifecycle and infrastructure investments. The Technical Orientation will be presented to, and shared with, Phase 2 finalists who are invited to produce a creative concept and technical approach for the show (see Section 8.0).

The current edition of the Sound and Light Show utilizes a myriad of equipment, described here to provide an idea of the technical approach taken for the 2010-14 show:

Video

Dataton Watchout software, version 4.3 is employed for content management and projection data flow. The system is comprised of nine projection computers (plus one back up), one production computer (with one back up), and one control computer for management of all IP based machines through their proprietary software.

The control computer is also the show control computer. The show control serves to power on and off all projectors, turn the shutters on and off to all projectors, individually and per unit. It also serves to monitor the critical temperatures of all the projectors. With the show control the NCC can monitor projector states through visual indicators for the on-off state and the shutter state. The show control also provides access to alignment grids for the nightly blending of the tower projectors and the visual check for all other projectors. All computers are on UPS.

The projection system employs nine video projectors, with one back up. The system is currently comprised of four Christie Digital Roadster 20Ks and five Christie Digital Roadster 18Ks. Six of these projectors are installed semi-permanently on hydraulic lifts and in temperature controlled enclosures. The other three units are installed in a trailer that is installed and removed nightly.

The video raster is separated into five annexes: A, B, T (tower), C and D. Annex A and D are 20K projectors used in portrait mode and blended along the centre vertical. Annex T is comprised of three 18K projectors in the trailer, used in portrait mode and blended on the horizontal axis between the top and middle projector and the middle and bottom projector. Annex B and C are single 18K projectors used in landscape mode and not blended.

The hydraulic lifts are built with a height sensor for repeatable height nightly. The crew carries out fine tuning of the alignment on those projectors biweekly, using specially built brackets incorporated in the enclosure on which the projectors are bolted; these brackets offer a fine tilt adjustment to ensure the proper blend of the two projectors on this annex.

The video trailer contains the three projectors that project onto the Peace Tower. These units are mounted on custom brackets that offer 3 axes of fine mechanical adjustments. The trailer is air conditioned and vented to exhaust the hot air from the projectors directly out of the trailer. The signal is routed through fibre optic cables that run from the control bunker to a pull pit at the Centennial Flame. From there, a Neutrik Fibercon Quad patch cable is ran to the trailer, one for the video feed and one for the Ethernet feed. We also have a video connection to a PTZ video camera for show monitoring in the control bunker and a DMX link for any DMX that might be required.

All video signal feeds are done via Optical Fibre and Fibre to DVI adaptors. All projectors are connected to the control computer via Ethernet over fibre.

Lighting

The lighting system is comprised of over 200 instruments. It is controlled via MA on PC and MA NSP. There is a main and a back-up, on UPS system. The current show employs four universes.

The architectural base lighting of the Parliamentary precinct is also controlled via DMX. There are DMX nodes in parts of the building as well as a network of DMX outputs throughout the site.

The details of the lighting system are as follows:

17 Mac 2K wash to highlight the building with proximity lighting, all machines are used at key architectural points along the façade of Centre Block. Three spares are available.

17 Martin Mac 2K Profile. 16 of these are housed in two temperature-controlled enclosures installed on semi-permanent hydraulic lifts (eight in each enclosure) and a single unit is housed in the projection trailer. These are used for effects, specialty gobos and to further highlight the architecture of the building. Three spares are available.

10 Studio Due City Colors are deployed to bathe the building in colour from east to west.

36 Colorkinetics Colorblasts are used to highlight the Vaux Wall, a key architectural feature of the parliamentary precinct which acts as the visual pedestal to Centre Block

60 Birkits LED strobe, used at 400 mw, with 30 deployed in a linear array on the roof and another 30 deployed on either side of the main stairs, in the same fashion.

Six (6) Martin Exterior 1200 deployed on the roof as “fingers of light” on either side of the Peace Tower.

Two (2) custom MDG smoke machines are also deployed on the roof for atmosphere and third smoke machine is deployed bellow the peace tower at the main entrance to enhance certain lighting effects emanating from this position.

The NCC owns a MA Light 1 and Grand MA 1 console.

Audio

The audio system is new from the current edition of the program. It is a MEYER M3D kit, in a modified 5.1 configuration. Three M3D for Centre and Left-Right, three M3D subs, and two JM1P surrounds mounted on 12’ genie lifts. This kit is deployed nightly. The playback comes from two Tascam HS-8s, one main and one back up. There is also a

back-up track that can be played in stereo from the Watchout computer. The system uses the Meyer VEAM cable system for power and signal distribution. For the purpose of updating the audio track, separate tracks for left, centre, right, subs, right surround and left surround will be required, in Wav format at 44.1K , a WMA stereo track for the Watchout playback and a second set of 5.1 tracks in BWF for upload to the HS8 will be required.

A 360 Systems Instant Replay unit is used for instant playback of messages in case of technical issues or delays to inform the crowd.

In case of show cancelation, a Watchout track was created to playback the cancelation message automatically. A pair of EV SX300 all-weather speakers is deployed in this case.

The audio inputs and outputs are managed by a BSS Soundweb audio matrix switcher, which feeds a BSS sw9008iis output expander to two Meyer Galileo's, one for the main channels and one for the surround channels and monitor. The Meyer Galileos are accessed via Meyer Compass software on the control computer.

Electrical Infrastructure

The electrical infrastructure on the Parliamentary precinct is distributed in an East-West fashion. There is currently 800 amp 3 phase available in five zones. In addition, there are electrical services in the bunker and one on the roof (60 amp 3 phase).

Time Code

All aspects of playback are triggered by time code. There is master time code generator and a backup. The signal is sent to the Watchout production computers via an M Audio Delta 1010 unit, to the Tascams via their LTC inputs and to the Grand MA on PC via an LTC to MTC unit. An automatic switch between the two time code generators ensures a continuous feed to all systems should the master LTC generator fail. A master-clock option is also available to sync all the computer's internal clocks.

Trailers, Set-up and Strike Considerations

The current show employs four trailers to deliver the equipment nightly. One video trailer, and three utility trailers to transport speakers, lighting, cabling, cable mats etc. The current set-up is done by a team of six technicians, working an eight to nine hour shift depending on the positions. The driver starts early and finishes last.

The trailers are parked less than a kilometre away from the Hill except for the video trailer which is parked four kilometres away in our warehouse. Typical set up times for a 10:00 p.m. show are arrival on site at 4:00 p.m., set up till 6:30 p.m., supper break in two sets of 30 minutes, so three technicians break from 6:30 p.m. to 7:00 p.m. and the other three technicians from 7:00 pm to 7:30 pm.

A full systems check begins after supper (audio, LX , video) and as soon as it is dark enough to see the light on the building the show operator will begin his indexing routine for the lighting, going through all major cues and checking positions. New indexing cues and reference documents will be required for the updated lighting cues. The video tech will start aligning projectors as soon as his reference pattern becomes visible. The rest of the crew is on stand-by to help trouble shoot any issues, they also perform daily maintenance tasks and cleaning.

The strike begins five minutes after the end of the show to allow our visitors to take pictures of the illuminated Centre block, a daily show report is also written and sent to the NCC technical coordinator nightly to highlight any issues and communicate any request to the coordinator. The show report also includes estimated attendance, weather and crew details.

5.0 ROLES AND SCOPE OF WORK

5.1 Artistic Team Roles

For this project to be successfully realized, the Artistic Team must be made up of skilled professionals capable of designing and producing a ready-to-present sound and light show on Parliament Hill. Certain key areas of expertise include:

Producer, overseeing all aspects of the production (artistic and technical);

Project Manager, supervising the multi-disciplinary team. The Project Manager must be able to balance resources, ensure that deliverables and approvals are achieved in a timely manner, and that communication between the NCC, its stakeholders, and others such as the Historical Advisor, remains open and clear. This is an essential role and an expertise that the NCC would like to emphasize for this project;

Artistic:

Artistic Director, overseeing the artist development of the production and able lead a multi-disciplinary, artistic team in the creation of a show with exceptional content;

Composer / Music and Audio Producer experienced in creating stirring musical scores and audio environments of the highest quality;

English and French or Bilingual Script Writer(s) to develop the storyline of the new production and create high quality, emotionally compelling, filmic scripts which are sensitive to the historic nature of this program. This is also an expertise that the NCC would like to emphasize for the 2015-19 production. It is anticipated that one writer (either English or French) will be the senior or lead writer;

Researcher(s) able to work in collaboration with the Historical Advisor and Artistic Team to ensure that the new edition of the program is historically accurate, balanced, reflective of the entire nation, and content rich;

Designer(s) / Animator(s), capable of working in various animation styles of high artistic quality and able to create a rich visual tapestry for the show;

Technical:

Technical Director, overseeing the technical development of the production;

Lighting Designer;

Sound Designer;

Projection Designer;

Technical Designer;

Media Server Programmer.

This is by no means a list of all expertise required, but a list of principal roles that must be filled. Team members are able to fulfill more than one role.

As mentioned in these terms of reference, the NCC would like to create a state-of-the-art production with content every bit as impressive as the amazing, leading-edge technology used to convey it. We hope to innovate in the sound and light field by creating a production with an incredible storyline(s) or narrative(s) that connects with audiences on an emotional level. It will feature a stirring musical and audio track and animated visuals and visual effects of the highest quality. Proponent teams should reflect this aim. If possible, Proponents may consider including a renowned talent as part of their project teams (could be a filmmaker, director, writer, composer or musician, etc.).

Note: The NCC will directly contract the services of a Historical Advisor to work in collaboration with the Artistic Team. For a description of the services that the Historical Advisor will carry out, please see section 5.4.

5.2 Artistic Team Scope of Work

The following is a point form description of the scope of work required from the Artistic Team to design and produce the 2015-19 version of the Sound and Light program. Please also see the proposed methodology, section 6.0, for a description of how the work will be carried out as well as minimum deliverables required.

5.2.1 Project Management

- a. Provide best practices in the field of project management;
- b. Ensure regular and effective communication flow within the Artistic Team as well as between the Artistic Team, Historical Advisor and the National Capital Commission;

- c. Provide all invoices in a timely manner;
- d. Prepare all meeting minutes. These will be provided to the NCC within 5 business days;
- e. Create and maintain a detailed project schedule that includes all tasks, start and completion dates, as well as level of completion (indicated as a percentage). This schedule will be provided within 10 business days of the initial start-up meeting and updated on a monthly basis or at the request of the NCC;
- f. Successfully manage all resources so that the project is delivered on time and on budget.

5.2.2 Administrative

- a. Participate in regular meetings as deemed necessary by the NCC, carried out via teleconferencing or, if required, held in person in the National Capital Region;
- b. Make presentations to the NCC project team and senior management at pre-determined times throughout the project;
- c. Work jointly, when necessary, with any and all of the NCC's partners involved in this project - i.e. Historical Advisor, federal partners and institutions, additional historical and content experts, sponsors, etc.;
- d. Provide and pay all necessary staff (administrative, support, technical, logistical, production, etc.) required to perform any and all tasks relating to the aspects of the show directly under their responsibility;
- e. Organise and pay for all travel (including accommodations, per diems and all other travel expenses) between the Artistic Team's office location(s) and either the NCC's Headquarters or the Parliament Hill site for the entirety of the project;
- f. Ensure that the new show is presented in a bilingual format (English and French) at their expense. In addition, documents developed during the creation of the show (such as the show concept report, scripts, storyboards, etc.) must reflect the bilingual balance that will be presented. To this effect all translations and / or adaptations will be the responsibility of the Artistic Team. Operations manuals, see 5.2.6 f-i, can be submitted in English only;
- g. Identify and provide the NCC with materials (images, soundtrack, visual renderings, etc.) that are rights cleared and can be used in advertising and marketing of the new Parliament Hill sound and light show.

5.2.3 Artistic Responsibilities

The Artistic Team will be responsible for the complete creation (including planning, designing, production and integration) of all content that will appear in the 2015-19 version of the Sound and Light Show, **including** the content capsules for 2016 and 2017 as described in section 4.2 of these Terms of Reference. As part of this scope of work, artistic responsibilities include the following:

- a. Work collaboratively with the NCC, incorporating all feedback and direction during the various stages of artistic development;
- b. Work collaboratively with the Historical Advisor to ensure the significance, balance and historical accuracy of all content presented in the show;

- c. Carry out all research required based on the themes, topics and ideas proposed in the Content Orientation, as well as those that emerge throughout the project;
- d. Carry out consultations with NCC partners (such as other historians, curators, First Nations Groups, etc.) to evaluate all content that will be presented. These consultations will be facilitated by the NCC;
- e. Suggest names or titles for the new production. These will be considered by the NCC for use and / or further development;
- f. Participate in a formative evaluation wherein the storyboards and scripts will be presented by the Artistic Team and discussed with focus groups. These focus groups will be facilitated and paid for by the NCC;
- g. Writing, storyline development, scripting and illustrative storyboarding;
- h. Defining, designing and producing all animations that will appear in the new show;
- i. Defining, designing and producing all lighting and other visual or environmental effects that will appear in the show;
- j. Defining, composing and producing all original music, sounds effects, and the general audio environment that will be heard in the new show. To this effect, the Artistic Team will be responsible for the recording and mixing of the master soundtrack, including all costs for studio rental, hiring of musicians, casting and direction of actors for voice-over narration, etc. (see section 5.2.4 Intellectual Property Responsibilities). The soundtrack must be of the highest quality with narration / voice-overs performed by professional actors and recorded in-studio;
- k. Submit to the NCC multi-track masters of the soundtrack. Format to be determined by the final audio technical design;
- l. Mix all the components of the audio to produce the final digital multi-track version of the show soundtrack compatible with the show sound design and system. Final sound mixing must take place on Parliament Hill to ensure optimal compatibility with this unique sound environment;
- i. Ensure that all media proposed is compatible with the playback capabilities of the system employed and, if this is not the case, to indicate any additional equipment that would be needed to do so;
- m. Production of pre-visualization and 3D concepts;
- n. Production of draft videos for review by the NCC that will present the new show “as seen” on the Centre Block;
- o. Provide artistic / computer renderings, for possible use as promotional and / or fundraising materials, that are based upon the concept and technical approach;
- p. Produce projection rasters, scenery video masks, scales and video mapping of the Centre Block;
- q. Produce media design templates for projection elements and surfaces;
- r. Final production of all visual and audio materials, including environmental effects;
- s. Optimization of the visual content for the projection surface and overall playback quality (colouring, contrast, resolution, etc.) and rendering of media content;
- t. Produce high resolution image files for custom gobo production, if required;

- u. Onsite testing of new content during the 2014 sound and light show season. These tests will use the equipment roster employed for the 2010 to 2014 version of the show;
- v. Onsite integration of content with video, lighting, audio and any other environmental effects design;
- w. Onsite client presentation, integration of comments and final sign-off when integration is complete. It is expected that this will be done over, a minimum, of two separate evenings so that the show can be assessed appropriately by the NCC and required changes made by the Artistic Team. See section 6.7 for more details.

5.2.4 Intellectual Property Responsibilities

- a. The Artistic Team must provide the NCC with a show that:
 - i. Is presentation ready i.e. can be presented in public without infringing on anyone's intellectual property rights and without having to pay fees or royalties over and above those obtained/paid by the Artistic Team and those specifically listed as being payable by the NCC in this Contract;
 - ii. Is exclusive to the NCC i.e. as a whole, can only be presented by the NCC or with its permission;
 - iii. In the case of original works and/or copyright free works, can be used by the NCC (or with its permission) in part or in whole, in any manner, in any and all media now or hereafter known, for various promotion and marketing purposes;
 - iv. In the case of existing works which are not in the public domain, can be used by the NCC (or with its permission) pursuant to a non-exclusive licence which shall be obtained by the Artistic Team from the owner, granting the right to use the works in question for the purpose of a sound and light show presentation as well as the right to use 30 seconds of the works in any manner, in any and all media now or hereafter known, for various promotion and marketing purposes.
- b. The Artistic Team shall be responsible for:
 - i. Identifying all permissions, licences, rights, releases etc. which must be obtained and all fees, royalties etc. which must be paid, in order for the show to be presented in public FOR AT LEAST FIVE YEARS ENDING DECEMBER 31ST 2019;
 - ii. Obtaining all the elements listed in 5.2.4.b.i. and assuming the costs associated therewith except those specifically listed as being payable by the NCC in this Contract.
- c. Without limiting the generality of the foregoing, the Artistic Team shall MORE PARTICULARLY:
 - i. *material created by Artistic Team* – this material belongs to the NCC pursuant to the *Copyright Act*, GC12 (General conditions) and GC6/7 (Supplementary Conditions): for added certainty and clarity, transfer to the NCC the copyright in to:
 - every original element created by the Artistic Team (including through its

- employees) e.g. text, music, sounds, images, lighting, environmental or other effects, etc.;
- the arrangement and/or synchronization of the different elements; and
 - the new work which results from the arrangement i.e. the Show;
- ii. *material created by sub-contractors*: obtain from any sub-contractor it hires to create an original element or to arrange and/or synchronize the different elements which will constitute the show, a transfer of their copyright or an exclusive licence to use the original element and/or arrangement for a period of 5 years worldwide. If the sub-contractor is a member of a collective, he must at the outset take the necessary steps to exclude the work he has undertaken to perform from his repertoire (so that he remains the owner of the copyright and can transfer it validly and freely);
 - iii. *existing works* : for those works which already exist and which are not in the public domain, obtain for the owner of the copyright a non-exclusive licence to use the works in question for this purpose for a period of 5 years worldwide and include them in the Show;
 - iv. *synchronization licence*: obtain a synchronization licence from the appropriate collective (e.g. CMRRA, SODRAC);
 - v. *software licences* : purchase and deliver to the NCC a copy of any show control software along with the appropriate licence to use said show control software which the NCC will need to present and/or amend the show;
- d. The Artistic Team shall waive his moral rights in/to any and all works he creates in the context of this Contract and understands that by doing so it is allowing the NCC to change the works as it sees fit. The Artistic Team shall provide the NCC with a waiver of moral rights from any sub-contractor it hires to create any work in the context of this Contract. See Annex 1 *Copyright and Moral Rights Form*.
- e. The Artistic Team must provide the NCC with a hard copy of all required licenses, transfers, waivers, copyrights etc., created in relation to section 5.2.4, by June 5, 2015, for the NCC's approval. The Artistic Team must also identify all contact name and information for each of the holders of the rights in order to allow the NCC to easily contact the sources should it need to.
- f. The NCC will be responsible for paying the fee specified in SOCAN Tariff 11, if required. All other fees and/or royalties shall be payable by the Artistic Team.

5.2.5 Technical Responsibilities

- a. Work collaboratively with the NCC, incorporating all feedback and direction during the various stages of technical development;

- b. Be responsible for integrating the Parliament Hill Sound and Light Show within the existing Parliament Hill infrastructure taking maximum advantage of the equipment available according to the equipment list (to be provided in the technical orientation);
- c. Develop in consultation with the NCC, all the production project specifics, plans and work schedules;
- d. Familiarize themselves, if deemed appropriate, with the technical system already available at the NCC for the current Parliament Hill Sound and Light Show;
- e. Help facilitate and attend onsite tests of key equipment and / or equipment systems deemed necessary by the NCC in collaboration with the Artistic Team;
- f. Develop in consultation with the NCC a technical concept for the show, including equipment rosters and employment, infrastructure requirements, show control requirements, logistical requirements for set up and tear-down, etc.;
- g. Determine the supplementary production requirements needed to produce the proposed technical concept, including any backup systems and elements to ensure that the show can be performed should a technical issue arise with any of the equipment. The NCC will review these requirements and may then proceed to buy or rent the equipment deemed appropriate. The Artistic Team must keep in mind that equipment spares, required to keep the show operational throughout the summer months, are essential and form a part of the overall equipment budget;
- h. Research and carry out consultations with suppliers in order to generate detailed and accurate technical budget projections (note: the purchasing of the equipment will be done competitively and facilitated by the NCC);
- i. Work with the NCC in value engineering technical production requirements;
- j. Be responsible to produce all storyboards, show scenarios, cue sheets and timeline sequences for programming of the sound, lighting, projection and / or any other type of equipment recommended;
- k. Be responsible for programming all media servers, digital audio control, lighting and show control integration of all technical platforms;
- l. Coordinating overall show programming by ensuring to leave ample time for all work to be completed and show to be de-bugged and rehearsed by the launch date in July 2015 (Note: Canada Day celebrations require Sound and Light Show rehearsals to take place earlier in the summer season. Rehearsals are currently planned for between May 25 to May 29, 2015. Please see section 7.0 Project Schedule);
- m. Specify all necessary computer software and hardware to implement the show concept. Any software or hardware must be approved by the NCC prior to being purchased by the NCC;
- n. Provide original design and / or design modifications for any new and / or existing trailers, technical infrastructure or custom equipment that would be needed to support the proposed concept from a logistical or technical aspect. Design must be advanced by the Artistic Team to the point of ready-to-tender shop drawings and specifications. If required, all designs will be verified and authenticated (stamped) by licensed engineers or other professionals to ensure viability of the design with the Artistic Team assuming all costs and fees related to this verification;

- o. Ensure that any and all equipment proposed for the Show is compliant with applicable codes (municipal, provincial or federal) and existing NCC inventory standards. In the case of differing rules, the most stringent codes will be abided by;
- p. Be responsible to program and implement the show control version 1.0 systems prior to the integration, with modified versions, 2.0, 2.5, etc., supplied as bugs are identified and fixed;
- q. Provide a video technical director to assist in the design, installation, calibration and alignment of the video projection system;
- r. Provide the services of an IT professional to optimize all computers used in the proposed technical design prior to their installation on site, to design the overall computer system and network and to implement the computer network on site;
- s. Provide the design of all road cases used in the show, bunker cases, lighting cases etc., based on equipment cable flow, patch and new and existing connections as well as any custom patch panels that would be required. The designs will be ready to tender shop drawings for the case companies;
- t. Be responsible for the racking of all equipment based on the technical road case designs. The NCC will purchase all necessary equipment, cases, cables, patch bays, etc., as specified in the technical design and ship it to the technical designer for racking and cable routing. The NCC will have it shipped back to the Capital region upon completion and successful testing.
- u. The technical director and members of his team deemed necessary are required to be on site for several days in early July to provide technical support for the rehearsals and the opening night.

5.2.6 Logistical Responsibilities

- a. Supply two (2) working copies of show files, including master show files and master production-based files (file type will be based on software used by the Artistic Team, e.g. Final Cut Pro, AfterEffects, or other) with working folders, and show data by June 5, 2015. If the Artistic Team changes the show files or show data for any reason, updated and labelled copies must be delivered to the NCC within seven (7) days of the modifications.
- b. The Artistic Team must ensure that all master file copies are of a quality satisfactory to the NCC;
- c. Provide electronic copies and hard copies (i.e. print outs) of show data by June 5, 2015;
- d. Provide light cue indexing references for the LX programming;
- e. Create and provide a CDROM (or other digital media) and two (2) printed copy binders including detailed operations manual, outlining all the operation and maintenance information required to run and troubleshoot the show on a daily basis. Draft operations manual is due by June 1, 2015;
- f. Provide a detailed launch and re-launch sequence should the show cease to operate at any point. A FAQ sheet should be included to make troubleshooting as quick as possible;

- g. Programming notes and computer ghosts should also be included to produce backups of computers and of video servers.
- h. Provide the NCC with a HD video of the entirety of the final show as seen on Parliament Hill (taken from a single position is fine) to use as a visual record of all lighting cues by June 5, 2015;
- i. Provide an as-built technical schematic document by July 4, 2015.

5.3 Responsibilities of the NCC

The NCC's responsibilities will include the following:

5.3.1 Artistic Responsibilities

- a. Provide the Conceptual Orientation for the show;
- b. Work collaboratively with the Artistic Team throughout the entirety of the show's development by attending workshops, providing feedback and direction;
- c. Provide approvals for key deliverables and at major milestones of the project;
- d. Facilitate consultations with historical experts, First Nations groups and / or other groups deemed necessary by the NCC;
- e. Provide focus group testing, hosted in the Capital region, of the show content;

5.3.2 Technical Responsibilities

- a. Provide the Technical Orientation for the show;
- b. Provide on-going technical consultation to the Artistic Team for all stages of the show development;
- c. Approve the Artistic Team's key deliverables at major milestones of the project;
- d. Facilitate onsite tests of key equipment and / or equipment systems deemed necessary by the NCC in consultation with the Artistic Team;
- e. Rent or purchase all necessary technical equipment as agreed upon during the development stage of the concept, including computer software;
- f. Provide complete scaled site plans showing all infrastructures used for the current show;
- g. Co-ordinate the delivery, set-up, operation, maintenance and dismantling of all production equipment and infrastructures used for the show, including but not limited to: traffic and transit, infrastructure, scenery elements, site management, health and safety, security, site logistics, hydro and electrical, cable management, heavy machinery, lifting devices, projection equipment, video screens, lighting, audio, Broadcast support, house management, IT Networking, signage, HVAC, stage management etc.;
- h. Provide and manage all contracted services, specialized services and technicians related to show installation, integration, show operation and show dismantle. This does not include Contracts that fall within the Proponent's responsibilities;
- i. Liaise with Parliamentary precinct for all testing, installation and construction related activities to obtain schedule approvals, design approvals, and infrastructure changes.

Note: The winning Proponent must be mindful of the nature of the locale and the restrictions that come with working on a heritage building, as well as the restrictions of construction and infrastructure changes that rehabilitation projects on the Hill may cause.

5.3.3 Administration Responsibilities

- a. Provide a contact person to liaise with the Artistic Team;
- b. Be available for consultation throughout the span of this project;
- c. Attend the regular meetings;
- d. Obtain all necessary permissions to hold the show within the Parliament Hill area;
- e. Carry out all communication and marketing initiatives including media relations, news coverage, and promotional events before, during and after the show;
- f. Obtain necessary approvals from partners, stakeholders, review boards, committees, etc.
- g. Contracting of the Historical Advisor.

5.4 Services Contracted by the NCC (outside the scope of work of the winning Proponent)

5.4.1 Historical Advisor

- a. The NCC will contract directly the Historical Advisor to provide consultation on all historical content related to the project;
- b. The Historical Advisor's scope of work includes:
 - i. Review and provide comments on all key deliverables as outlined in section 6.0, including the show concept report, draft and final storyboards and scripts, designs, draft and final content video renderings, to ensure historical accuracy and balance;
 - ii. Attend the start-up meeting and content workshops, as outlined in section 6.1 of this TOR;
 - iii. Attend other meetings or workshops as deemed necessary by this project;
 - iv. Provide a concise reading list and / or introductory text to familiarize the Artistic Team with historical subject matter;
 - v. Be available to answer questions and provide consultation to the Artistic Team regarding historical content.

6.0 PROPOSED METHODOLOGY

The following methodology is proposed in order to carry out the work described in this TOR. The methodology is a description of the minimum steps and deliverables involved in the design and production of the 2015-19 edition of the Sound and Light Show.

A highly collaborative approach is required to carry out this project, with the Artistic Team involving both the NCC and its Historical Advisor in the general design and production of the new show.

6.1 Start-Up Meeting

Following the award of Contract, the Artistic Team will travel to the National Capital Region in order to participate in a two-day start-up meeting. The purpose of this meeting is to review the project goals and objectives, scope of work, methodology, budget, schedule, deliverables, communication flow, as well as content and technical orientations. Written feedback on the creative concept and technical approach presented by the Artistic Team will be provided by the NCC and discussed. A site visit to Parliament Hill will also take place. The main deliverable that will be issued following the start-up meeting is an updated and detailed **project schedule**.

6.2 Research and Concept Development

During this stage the Artistic Team will conduct research in order to further develop the concept for the 2015-19 Sound and Light Show based on feedback provided by the NCC. The Artistic Team will:

- Liaise with the Historical Advisor and carry out **research** regarding the show content as well as technical possibilities;
- Facilitate **meetings** and **workshops** with the NCC in order to determine improved technical and artistic approaches for this project;
- Deliver a **show concept report** that will include a high-level storyline for the new show, suggested visual and animation styles to be used, ideas for lighting and other possible effects, ideas for music and the audio environment. The concept report will also present a revised approach as to how this show will be achieved technically including suggestions on types of equipment, infrastructure, and show control that will be required.

6.3 Scripting, Storyboarding and Consultations

This stage will see the development of the show concept into an approved and detailed script and storyboard that are ready for production. Based on comments received on the show concept report, the Artistic Team will:

- Refine the show concept with further consultation with the Historical advisor and **research** into the artistic and technical approaches;
- Facilitate **meetings** and **workshops** with the NCC in order to develop storyboards, scripts, visual designs and audio approach;
- Create a high quality, filmic and emotionally compelling **script** which will be presented to the NCC. This script will need to go through several iterations prior to being approved by the NCC;
- A **draft storyboard** will be created in order to break down the production into scenes with sketches indicating the accompanying visuals. The storyboard should also describe lighting approaches for the various scenes, ideas for the music and audio accompaniment, as well as any other effects that might be included. A draft storyboard will be presented to the NCC. Comments will be incorporated by the Artistic Team into future versions of storyboard. Several iterations of the draft storyboard will be required;
- With an approved draft storyboard, the Artistic Team will **refine the visual design of key scenes**, determined in collaboration with the NCC, in order to better illustrate the visuals that are being proposed;
- With the content of the show defined by the storyboards and script, the Artistic Team will **suggest names or titles for the new production** which will be considered for use and further development by the NCC;
- The draft storyboard, script and designs will be used for **consultations** with historical experts, First Nations groups, and / or other authorities or groups that are deemed appropriate. These consultations will be facilitated by the NCC and will require the Artistic Team's participation;
- The storyboards, script and designs will also be used for a **formative evaluation**. This evaluation will present the proposed content to focus groups for discussion. The evaluation will be facilitated and paid for by the NCC and will require the Artistic Team's participation;
- The feedback collected during these various consultations will result in the creation of **final storyboards and scripts** which will be presented to the NCC. More than one iteration of the final storyboards and scripts will be required prior to final approval;
- With final approval on the storyboards and scripts, the Artistic Team will work on refining further **designs** for key scenes of the production. Designs will be tested on Parliament Hill during the 2014 Sound and Light season using the existing show equipment and infrastructure. These tests will help to evaluate positioning of graphics and general composition as seen on the Centre Block.

6.4 Preliminary Technical Design

Based on feedback provided on the show concept report, the Artistic Team will conduct further research and refine the technical approach to the show. Work to be carried out in this stage includes:

- **Research** into the proposed equipment, infrastructure and show control requirements needed to create the technical approach suggested for the show;
- Facilitate **meetings** and **workshops** with the NCC in order to develop the technical design;
- **Participate in, and help facilitate, onsite tests of key equipment and / or equipment systems**, deemed necessary by the NCC in collaboration with the Artistic Team;
- The creation of a **preliminary equipment list** specifying all equipment (make and model) suggested for the show by system (video, audio, lighting, show control, special effects, infrastructure, etc.). The number of units required (including spares) will also be included as well as a **“Class B” budget** that includes columns presenting tax-out and tax-in amounts. The equipment list will include an appendix with manufacturer specification sheets;
- Using site plans provided by the NCC, create **preliminary layouts** for the show demonstrating the suggested placement of equipment as well as design visuals to aid in the understanding of placement and design intent;
- Create a **preliminary infrastructure document** with concept designs for all new infrastructure that will need to be created (for example, custom lifts and enclosures for projectors, lighting or other equipment, custom trailer design, and all other unique infrastructure items that will be created for the show);
- Create a **technical schematic document** to demonstrate suggested show control, playback mechanisms and routing;
- Create an **electrical distribution diagram** indicating loads for each existing service;
- Create a **DMX map and list for all DMX controlled infrastructure**. This should be indicated by universe and also include RDM capable fixture information (the current DMX infrastructure having been upgraded to RDM ANSI 1.20 compliance in 2013);
- Create an **audio design diagram**, including visualizations of the sound field using audio mapping software i.e. MAPPonline from Meyer;
- Provide proposed **connections schematics by systems**, Ethernet, video signal, audio, DMX, control, etc.;
- Provide **scaled PDFs** for all of the work described above.

These deliverables will be incorporated into a **preliminary technical design document** that will be provided to the NCC for review a minimum one week PRIOR to a presentation by the Artistic Team. The NCC will create written comments on the preliminary technical design document which will be shared with the Artistic Team. These comments will be incorporated into the next stage of the project.

6.5 Final Technical Design

During the final design stage the Artistic Team will refine its technical approach based on comments and suggestions provided by the NCC and prepare all custom design schematics to the point of ready-to-tender documents. Work to be carried out includes:

- **Research** into the exact equipment, infrastructure and show control requirements needed to create the technical approach for the show;
- Facilitate **meetings** and **workshops** with the NCC in order to further develop the technical design;
- **Participate in, and help facilitate, onsite tests of key equipment and / or equipment systems**, deemed necessary by the NCC in collaboration with the Artistic Team;
- The creation of a **final equipment list** specifying all equipment (make and model) to be used in the show by system (video, audio, lighting, show control, special effects, infrastructure, etc.). The number of units required (including spares) will also be included as well as a refined **budget**. The equipment list will include an appendix with manufacturer specification sheets;
- Using site plans provided by the NCC, create **final layouts** for the show demonstrating the placement of equipment as well as design visuals to aid in the understanding of placement and design intent;
- Create a **final infrastructure document** with ready-to-tender shop drawings, advanced designs for all new infrastructure that will need to be created (for example, custom lifts and enclosures for projectors, lighting or other equipment, custom trailer design, and all other unique infrastructure items that will be created for the show). Note that during this stage in the project, all original designs must be brought by the Artistic Team to the point of ready-to-tender shop drawings and specifications. The NCC will review these designs and, if deemed necessary, they will be verified by licensed engineers or other professionals to ensure viability of the design (with the Artistic Team assuming all costs and fees related to this verification);
- Create a **technical schematic document** encompassing full routing, power, signal and design for each system. Since we can expect certain changes during set-up, an as-built document will need to be provided by July 4, 2015;
- Provide **original CAD drawings and PDF copies** for all of the work described above.

These deliverables will be incorporated into a **final technical design document** that will be provided to the NCC for review a minimum one week PRIOR to a presentation by the Artistic Team. The NCC will create written comments on the final technical design document which will be shared with the Artistic Team. Feedback will be incorporated by the Artistic Team in a revised version of the final technical design document that will be resubmitted to the NCC for final approval.

With an approved final design, the NCC will spearhead a value engineering exercise wherein all new purchases will be thoroughly analysed. This exercise may result in equipment substitutions based on performance, costing or other concerns of the NCC.

The NCC will then proceed to purchase the equipment required to create the new program. Purchasing will be carried out using a competitive process and, as such, certain equipment may be substituted for equivalents even after the value engineering stage. The NCC understands that certain equipment will have been chosen based on the specific attributes that they possess. Equivalences will be discussed with the technical director.

6.6 Production

With approved storyboards, scripts and designs the Artistic Team will commence with the production of content including all animations, visuals, musical and aural approaches. Key deliverables for this stage include:

- Facilitate **meetings** and **workshops** with the NCC to aid in the production of the musical score, audio environment including sound effects, narration and voice-overs, animations and visuals, lighting approach, etc.
- The provision of draft **pre-visualization videos** to the NCC that depict content “as presented” on the Centre Block. These videos will be supplied at several times during the production stage as various scenes or acts of the new show are created. They will be accompanied by draft musical and audio scores that present the intent of the aural accompaniment as well as initial compositions. Comments and feedback will be provided by the NCC. Several iterations of the draft **pre-visualization videos** will be required;
- The provision of **final pre-visualization videos** that demonstrate the final version of the show “as presented” onto the Centre Block. These videos should include the final musical and audio compositions that will be included with the new show (final sound mixing, however, will take place on Parliament Hill during the integration stage).

As noted, several iterations of the pre-visualization videos will be required prior to final approval by the NCC.

6.7 Integration, Launch, and Provision of Show Files

During this stage the Artistic Team will travel to the Capital Region in order to **install and integrate** the show on Parliament Hill. This stage will include:

- The **presence of the Artistic Team’s technical staff** during the installation stage to **supervise the general installation and perform the show control systems installations, install the computers and networks, lighting control and audio, perform video alignments, mapping, geometric corrections and video systems checks;**
- Perform all **systems checks;**

- **Load all content** in to the system (audio, video, etc.);
- This will be followed **by onsite programming by the Artistic Team that includes *in situ* sound mixing, visual alignment and final rendering, final lighting design and programming, final special effects design and programming, and the final programming of all show control for the ongoing operation of the new production.**

Onsite programming will take place on Parliament Hill throughout the evenings and will likely take a **minimum** of seven or more working days. Based on our experience, the NCC recommends that video and lighting integration be carried out first, prior to *in situ* sound mixing.

As part of the onsite integration, the Artistic Team will also prepare versions of the show that include the 2016 content capsule and the 2017 content capsule (although these will not be rolled out until the following years).

Integration will end with a **client viewing** of the final, prepared production. This step will take a **minimum** of two nights. An initial viewing will take place at the start of an integration night (e.g. 10 p.m.) to ensure that, if needed, the presentation can be viewed more than once by the NCC. After the presentations, comments will be prepared and provided by the NCC and integrated by the Artistic Team over the course of the remainder of the evening. The NCC will return the following evening and review the show at the start of the evening. This, again, will allow for the NCC to view the presentation more than once if required. After the presentation, any additional comments will be prepared and provided by the NCC and integrated by the Artistic Team over the course of the remainder of the evening.

Following the integration of the new show, the NCC will enter into a rehearsal period with its show operators in order to practise the set-up, tear-down and operation of the show for the upcoming season.

The **launch** of the 2015-19 version of the show will take place in July 2015. The Artistic Team must be prepared to attend **prelaunch media and / or front-line events** that will take place in the National Capital Region in the lead-up to the show's inauguration and on the evening of its premiere.

Following the launch of the show, the Artistic Team will provide a copy of all final show files and manuals including:

- **Operational manuals** that include set-up and tear-down procedures, lighting focus cues and photographic references for each cue, complete operating instructions and trouble-shooting guide. These manuals will be presented to the NCC in a draft form for comment. Upon provision of feedback, the manuals will be updated by the Artistic Team for final submission;
- Provide **final multi-track audio mix**;
- Provide **final video content files, lighting programming and other effects files**;

- Provide **master show files, and master production-based files** (file type will be based on software used by the Artistic Team, e.g. Final Cut Pro, AfterEffects, or other) **with working folders**;
- **Provide updated hard drive ghosts** for the back-up computer(s);
- Provide **library of all equipment user manuals**, to be loaded on the control computer;
- Provide **quick reference guide to IP addresses** of all items on the network;
- Provide complete **DMX plan of the installation, by universe and fixture**;
- Provide a **HD video of the entire show as seen on Parliament Hill** (taken in as a single shot from one position is fine) **for lighting and visual reference**.

7.0 PROJECT SCHEDULE

The following project milestones and dates* have been identified in order to successfully deliver the scope of work described in this TOR:

Contract Stage:

Contract Award Dec. 20, 2013

Start-up:

Start-up meetings Week of Jan. 13 to 17, 2014

Research and Concept Development:

Submission of show concept report Feb. 14, 2013

Scripting, Storyboarding and Consultations:

Preliminary storyboard and script Mar. 21, 2014
 Consultations and focus groups May 5 to May 23, 2014
 Final storyboard and script Jun. 20, 2014
 Onsite projection tests of visual designs Aug. 2014 (exact dates to be confirmed with the NCC and the Artistic Team)
 Final visual designs Aug. 29, 2014

Preliminary Technical Design:

Preliminary technical design document delivered Mar. 21, 2014

Final Design:

Final technical design document delivered June. 11, 2014

Production:

Draft pre-visualization video (demonstrating 100% of the show in draft form) Dec. 12, 2014

Final, approved pre-visualization video Apr. 20, 2015

Integration, Launch and Provision of Show Files:

Infrastructure set-up	Mar. 30 to May 1, 2015
Integration	May 4 to May 15, 2015
Client review and final approval	May 18 to May 22, 2015
Rehearsals	May 25 to May 29, 2015
Draft operations manual	Jun. 1, 2015
Provision of all final show files	Jun. 5, 2015
Rehearsals	Jul. 6 to Jul. 7, 2015
Final operations manual and as built technical schematic document	Jul. 4, 2015
Show launch	Jul. 8, 2015

*Dates subject to modifications at the discretion of the NCC.

8.0 COMPETITION REQUIREMENTS

Phase 1 of the selection process – Request for Qualifications (by the NCC)

- At this phase of the competition, you are to assemble your artistic team (which must include, at a minimum, a producer, project manager, artistic director, composer/music and audio arranger, script writer, designer/ animator, technical director, lighting designer, sound designer, projection designer technical designer and media server programmer) and designate a team lead.
- Submit you team experience and qualifications, outlining the role each team member will play to support the execution of the project, and explain your understanding of the scope of work. Please refer to section 10 for submission details.
- Include a commitment letter attesting that any company or individual named is aware that they are named in the proposal and that they are willing and available to perform the appropriate duties for the duration of the contract.
- The evaluation committee will review and score submissions, and recommend approximately three (3) finalists based on highest scores.
- There will be no payment for submissions in Phase 1.

Phase 2 of the selection process – Request for Proposals (by PCH)

- Finalist teams will be invited to develop a creative concept, supported by a technical approach, based on orientations provided by the NCC.
- Finalists will need to provide a comprehensive and informed budget and ensure that their concept proposal can be built and realized within the identified overall budget.
- Any support team members or subcontractors/consultants will need to be identified at this phase.
- The evaluation committee will review submissions and determine a winner.
- The winning team will be awarded a contract.

If your team is retained as a finalist from Phase 1, you will be asked to do the following:

- Attend a **mandatory** half-day workshop hosted at PCH offices in Gatineau where finalists will be presented with the Technical and Conceptual Orientations for the show.
- Over a period of one (1) month, develop a creative concept supported by a technical approach. The creative concepts must include the development of a short (minimum 30 second) animated video that demonstrates your ability in creating an emotionally stirring show based on strong storytelling, a filmic approach and visuals of the highest quality.
- Prepare a written submission outlining your concept and demonstrating its technical feasibility.
- Present in person, your proposal and video at PCH offices in Gatineau. Presentations are currently planned to take place at the start of December, 2013 (exact dates to be confirmed).

It should be noted that once the competition process is transferred to the Department of Canadian Heritage, as a result of the adoption of the ***Economic Action Plan 2013 Act, No.1***, (Bill C-60), S.C., 2013, c.33, (the "**Act**") implementing the 2013 Federal Budget, where the National Capital Commission's event and activity mandate is being transferred to the Department of Canadian Heritage, that standard instructions, clauses and conditions will be used, as set out in the [Standard Acquisition Clauses and Conditions Manual](https://buyandsell.gc.ca/policy-and-guidelines/standard-acquisition-clauses-and-conditions-manual) (<https://buyandsell.gc.ca/policy-and-guidelines/standard-acquisition-clauses-and-conditions-manual>) issued by Public Works and Government Services Canada.

9.0 HONORARIUM AND TRAVEL REIMBURSEMENTS

In Phase 2 – Request for Proposals, finalist teams will each be paid an honorarium of \$5,000 including taxes to develop their concepts and presentation materials, and to present.

The finalist teams will also be reimbursed up to \$2,500 including taxes included to cover travel expenses for up to three team members for two separate trips to Gatineau. Receipts and summary of expenses will be required. Expenses covered must follow Government of Canada guidelines and will be limited to: mileage, parking, flight (economy class), train, taxi, hotel and meals.

10.0 PHASE 1 PROPOSALS AND EVALUATION

10.1 Proposals for Phase 1

Phase 1 Proposals will be used to evaluate Proponent’s understanding of the project, qualifications and experience. It is the first phase of a two-phase competition.

Phase 1 Proposals must include the following:

- a. Understanding of Scope of Work
 - i. Describe, in your own words, your understanding of the scope of work required to design and produce the 2015-19 Sound and Light Show on Parliament Hill (which includes the content capsules for 2016 and 2017 – see section 4.2). As part of this description, indicate how your proposed team will create a state-of-the-art, inspirational and emotionally compelling show using great storytelling, a filmic approach, stirring musical composition and audio track, and animated visuals and visual effects of the highest quality.
 - ii. Using the Centre Block as its canvass, the new show must be historically accurate and historically sensitive, reflective of the nation as a whole, and of the highest quality. Describe your team’s vision in creating a show that is suitable for presentation on the Parliament Buildings of Canada.
 - iii. Provide an outline of your understanding of the rights and licenses which will be required and the fees and/or royalties which may be payable.

b. Experience and Qualifications

- i. Provide an introduction to the firm that will lead your proposed Artistic Team, as well as supporting organizations, including number of years in business.
- ii. Provide a diagram of the working structure proposed for this project. This structure should clearly name all major participants of the project team, their role, and how they will be organized to carry out the work required to bring this project to a successful conclusion.
- iii. Provide a professional description, including number of years of experience, for each principal member of your project team. Proponents must clearly identify, as part of their project teams, the following roles:
 - Producer, with a minimum of 10 years of experience;
 - Project Manager, with a minimum of 10 years of experience;
 - Artistic Director, with a minimum of 10 years of experience and able lead a multi-disciplinary, artistic team in the creation of a show with exceptional content;
 - Composer / Music and Audio Arranger, with a minimum of 10 years of experience and who is experienced in creating stirring musical scores and audio environments of the highest quality;
 - English and French or Bilingual Script Writer(s), with a minimum of 10 years of experience, capable of producing emotionally compelling, filmic scripts which are sensitive to the historic nature of this program. As indicated, this is an expertise that the NCC would like to emphasize for the 2015-19 production. Proponents must include English and French examples (excerpts) of professional writing work carried out. These examples should demonstrate their capability in creating emotive scripts that are interpretive or didactic in nature. Experience with history-related topics is preferred. It is anticipated that one writer (either English or French) will be the senior or lead writer. Proponents must identify the lead writer in their submission;
 - Researcher(s), with a minimum of five (5) years of experience. As mentioned in section 4.1, the new production will present the story of our nation through key figures, events and achievements in Canadian history. The Researcher(s) should have expertise related to this approach to help ensure that the new edition of the program is historically accurate, balanced, reflective of the entire nation, and content rich;
 - Designer(s) / Animator(s), with a minimum of five (5) years of experience. Please include examples / portfolios of professional design and animation work carried out. For the 2015-19 production, the NCC would like to incorporate animations of high artistic quality and of varying styles, which

are able to create a rich visual tapestry for the show. Portfolios should demonstrate both quality and range;

- Technical Director, with a minimum of 10 years of experience;
- Lighting Designer, with a minimum of 10 years of experience;
- Sound Designer, with a minimum of 10 years of experience;
- Projection Designer, with a minimum of 10 years of experience;
- Technical Designer, with a minimum of 10 years of experience;
- Media Server Programmer, with a minimum of five (5) years of experience.

Curriculum vitae (CVs) for each of these members must also be included in the Appendix of your Proposal.

Note: Any changes to the personnel listed in the Proposal by the successful Proponent throughout the execution of this Contract will be subject to the approval of the NCC. Requests for changes must be made in writing and accompanied by the proposed substitute's CV. The NCC reserves the right to reject any changes to the Artistic Team.

As noted in these terms of reference, the NCC would like to create a state-of-the-art production with content every bit as impressive as the amazing technology used to convey it. We hope to innovate in the sound and light field by creating a production with an incredible storyline(s) or narrative(s) that connects with audiences on an emotional level. It will feature a stirring musical and audio track and animated visuals and visual effects of the highest quality. Proponent teams should reflect this aim. If possible, Proponents may consider including a renowned talent as part of their project teams (could be a filmmaker, director, writer, composer or musician, etc.).

- iv. A commitment letter attesting that any company or individual named is aware that he/she/it is named in the Proposal and that he/she/it is will and available to perform the appropriate duties throughout the duration of the Contract.
- v. Describe three (3) projects of a similar scope and nature that you have successfully carried out in the last five (5) years. For each project, please provide the following information: project title, date, budget, location, project description, the names of team members involved and their roles. Each description should be a maximum of two pages (single sided). Supporting images, visuals and photos are in addition to the two page restriction (media should be provided on an accompanying DVD or CD-ROM). The NCC is most interested in examples that are technologically relevant to the Sound and Light Show on Parliament Hill and that demonstrate strong storytelling in a multimedia production.

- vi. The name, email address and telephone numbers of references linked with projects mentioned above (10.1.b.v).

10.2 Rated Requirements for Phase 1

All Proposals will be evaluated based on the following rated requirements and evaluation criteria table for **Phase 1**. Note that successful companies must obtain a minimum mark of 70% for each rated requirement. If these marks are not obtained, the Proposal is disqualified and will receive no further review.

- a. Rated Requirement #1: Understanding of the Scope of Work (20 points, minimum score of 14 points is required to pass)
 - i. Comprehension of the project's scope, including a description of how the proposed team will create an inspirational and emotionally compelling show using great storytelling, a filmic approach, stirring musical composition and audio track, and animated visuals and visual effects of the highest quality (10 points);
 - ii. Expressed vision in creating a show that is historically accurate and historically sensitive, reflective of the nation as a whole, and of an overall quality that is suitable to be presented on the Parliament Buildings of Canada (5 points);
 - iii. Understanding of the rights and licenses required and the fees and/or royalties which may be payable (5 points);
- b. Rated Requirement #2: Experience and Qualifications (95 points, minimum score of 63 points is required to pass as well as attaining minimum pass marks for each sub-requirement)
 - i. Overall experience of the lead firm and supporting organizations (10 points);
 - ii. Skills and expertise of team members involved (55 points) including:
 - Producer, with a minimum of 10 years of experience (5 points);
 - Project Manager, with a minimum of 10 years of experience (4 points);
 - Artistic Director, with a minimum of 10 years of experience and able lead a multi-disciplinary, artistic team in the creation of a show with exceptional content (6 points);
 - Composer / Music and Audio Arranger, with a minimum of 10 years of experience and who is experienced in creating stirring musical scores and audio environments of the highest quality (6 points);
 - English and French or Bilingual Script Writer(s), with a minimum of 10 years of experience, capable of creating emotionally compelling, filmic scripts which are sensitive to the historic nature of this program. Proponents must include English and French examples (excerpts) of professional writing work carried out. These examples should demonstrate their capability in creating emotive scripts that are interpretive or didactic in nature. Experience with history-related topics is preferred. It is anticipated that one writer (either

English or French) will be the lead writer. Proponents must identify who will be the lead writer in their submission (8 total points - 5 points for lead writer, 3 points for other);

- Designer(s) / Animator(s), with a minimum of five (5) years of experience. Please include examples / portfolios of professional design and animation work carried out. For the 2015-19 production, the NCC would like to incorporate animations of high artistic quality and of varying styles, which are able to create a rich visual tapestry for the show. Portfolios should demonstrate both quality and range (6 points);
 - Researcher(s), with a minimum of five (5) years of experience. As mentioned in section 4.1, the new production will present the story of our nation through key figures, events and achievements in Canadian history. The Researcher(s) should have expertise related to this approach to help ensure that the new edition of the program is historically accurate, balanced, reflective of the entire nation, and content rich (3 points);
 - Technical Director, with a minimum of 10 years of experience (5 points);
 - Lighting Designer, with a minimum of 10 years of experience (3 points);
 - Sound Designer, with a minimum of 10 years of experience (3 points);
 - Projection Designer, with a minimum of 10 years of experience (2 points);
 - Technical Designer, with a minimum of 10 years of experience (2 points);
 - Media Server Programmer, with a minimum of five (5) years of experience (2 points).
- iii. Overall ability of proposed team to create a meaningful and emotionally stirring show that presents a balanced and sensitive treatment of Canadian history through great storytelling, a filmic approach, a stirring musical and audio track and animated visuals and visual effects of the highest quality (10 points);
- iv. Experience in mounting large scale multimedia productions, including level of involvement, scale and nature of events, as demonstrated in the 3 project examples provided. Examples should demonstrate capacity to tell stories in a multimedia production and technologically relevant to the Sound and Light Show (15 points);
- v. Professional references (5 points).

Note: The NCC reserves the right to self-reference.

The Rated Requirements will be evaluated against the following criteria:

EVALUATION CRITERIA
Excellent. Exceeds all of our requirements (100% of the weighted factor)
A sound response. Fully meets our requirements (80% of the weighted factor)
Acceptable minimum level. Meets our basic requirements (70% of the weighted factor)
Falls short of meeting basic expectations (50% of the weighted factor)
It's a response but doesn't address our needs (20% of the weighted factor)
The response is completely unacceptable or the information is missing altogether (0% of the weighted factor)

Approximately three (3) Proponents who earned a minimum of 80.5 points in Phase 1 will be invited to develop a creative concept supported by a technical approach based on Orientations provided by the NCC. Please see section 8.0, above.

11.0 KEY DATES FOR THE COMPETITION

Deadline for receipt of **Phase 1** submissions: 3 pm (Ottawa time) on Monday, September 30, 2013.

Phase 2 finalists Announced: By October 11, 2013.

Half-Day Orientation Workshop for finalists at PCH headquarters in Gatineau: October 24, 2013.

Finalist Presentations: Week of December 2 to 6, 2013.

Award of Contract: By December 20, 2013.

Annex 1 – Copyright and Moral Rights Form

Tender file #: NG237 – 2015-19 Sound and Light Show on Parliament Hill

ASSIGNMENT AND RELEASE

I, _____, in consideration of the project to carry out the design and production of the 2015-19 “Sound and Light Show on Parliament Hill” hereby assign to the National Capital Commission (the "NCC") all rights, title and interest I may have in the ownership of the copyright to all works created in relation to the Project (the "Works").

I further agree and hereby waive and release in favour of the NCC all moral rights I now and in the future may have, under the law of copyright or any other applicable laws, as the creator or author of the Works. I acknowledge that by such waiver of my moral rights I am allowing the NCC to change, modify and distort the Works in any manner it chooses, in its sole discretion, without any further consultation or approval from me. I acknowledge and agree that this waiver and release shall also ensure to the benefit of the NCC's successors, transferees, licensees and assigns.

I am of full age and have the right to contract in my own name. I have read the foregoing and fully understand the contents thereof. This waiver and release shall be binding upon me and my heirs, legal representatives and assigns.

Dated this ____ day of _____, 2013

Signature

Print name